

Bing Crosby made crooning an art



**Down Memory Lane
with Studio's top
writers, Frank Taylor,
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KIM NOVAK SURVIVED AN IMAGE

Movie World's collection "Cars of Stars"

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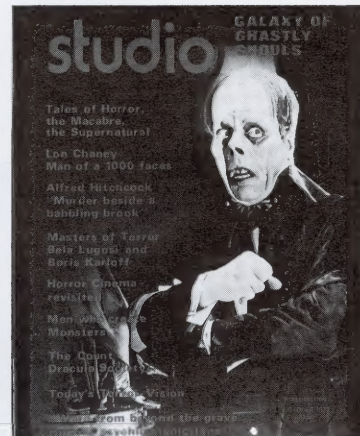
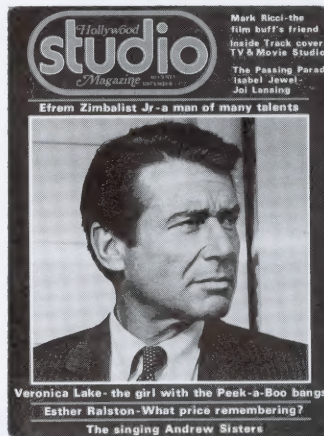
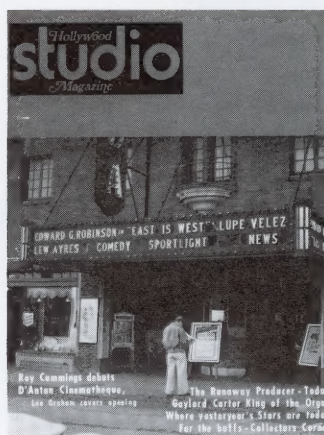
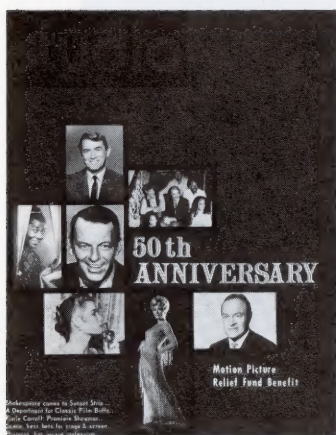
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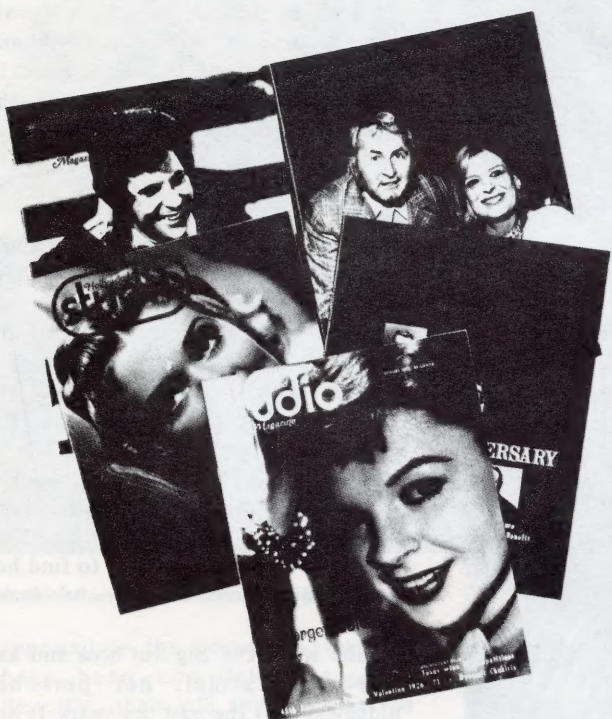
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ON THE COVER

Kim Novak in the mid-fifties was the biggest female
draw at the box office and at the Brussels World Fair
in 1958 was voted world's favorite actress.

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By Larry Kleno

† To list the ingredients needed for international screen stardom one needs to look no further than Kim Novak. She became a screen goddess and established herself in record time. In the mid-fifties she was one of the biggest female draws at the box-office and, at the Brussels World Fair, in 1958 was voted the world's favorite actress.

Being able to "turn off" when necessary has been the secret of Kim Novak's survival. When you can get through the highs and lows and learn from every experience — you've got what it takes. She realized that she was a human being and not a puppet. One of the things any actress must fight in Hollywood is the constant pressure from within the industry to conform to its current way of thinking. Kim had to get away for awhile to find her own peace, contentment and inner growth.

She loves the Big Sur area and has lived in Carmel, her personal hideaway, for the past ten years. It has afforded her the privacy to delve into other areas of creative and artistic achievement. She says, "I have a beautiful life up there."

Kim would like to work but only if the scripts are good and, fortunately, she is now able to pick and choose her screen assignments. A period of four years has elapsed since she last

KIM NOVAK...SURVIVED AN IMAGE

As "Jeanne Eagels" (Columbia 1957) in the biopic of that famous actress of the 20's.





A "Now" shot of beautiful Kim Novak.

appeared on the screen and two films have been completed recently. Basically, she's still shy and reserved but has grown tremendously — both spiritually and professionally. Her striking beauty is even more visible as audiences will discover when they view Paramount's "Tales That Witness Madness" and an ABC-TV

Movie-of-the-Week "The Third Girl From The Left." The television film was her first in this media and she thoroughly enjoyed the experience as well as the fast pace.

Going back to the beginning — Marilyn Pauline Novak was born in Chicago on February 13, 1933, and grew up in a Polish middle-class

Kim with Peter Finch in a tender moment from "The Legend of Lylah Clare" — (M.G.M. 1968)



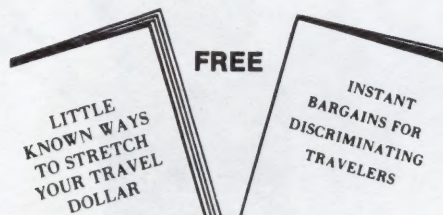
Kim Novak . . . circa 1955.

neighborhood. Her childhood was comparatively happy and she was devoted to her family. As a child, she loved painting and her parents encouraged this talent. She started modeling as a teenager, during summer vacations, to overcome shyness. Growing older, she continued modeling and eventually an agency sent her on a tour across the states.

Kim never had an idea of working in films but when the tour ended she decided to vacation in Hollywood, fell in love with the climate, and stayed on. Through a modeling agency, she got a small walk-on in a Jane Russell picture "The French Line." A test at Columbia Studios was favorable and she signed a long-term contract.

Her first film assignment was in "Pushover" opposite Fred MacMurray and she attracted enough attention to launch her career. After viewing early footage, she was compared to Marilyn Monroe and the studio changed her name to Kim. She was rushed into "Phffft" in which she did a characterization that was very much in

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KIM NOVAK SURVIVED AN IMAGE

"the Monroe style" even to the sound of her voice.

As to the Monroe comparison — they were very different in temperament but had one thing in common — the camera found individual qualities in each. In return they directed something very special to audiences throughout the world.

After a role in "Five Against The House" Kim landed the choice assignment in "Picnic." It is not easy to forget the memorable scene when she danced into the willing arms of William Holden. Otto Preminger borrowed her for a lead opposite Frank Sinatra in "The Man With The Golden Arm" and she scored another hit.

Getting a contract and steady employment didn't change her life. In spite of her new-found fame, she continued to live modestly at the Hollywood Studio Club (very near Columbia) and remained quite reserved by Hollywood's standards. The Club had a three year time limit for residents and Kim resided there for the full length of time. It had become a second home to her and she was heartbroken when she left.

She took all of her roles seriously and worked hard at them in films such as "The Eddy Duchin Story," "Jeanne Eagels" and "Pal Joey." She went along with the studio publicity campaign and her passion for the color purple was played up to the hilt until she actually grew to dislike the color.

While it was true that she was exploited by the studio, she can look back on those days without regret. When you're starting out you try to please. It's when you start thinking for yourself and try asserting your own personality that you begin to find yourself moving against the current and needing to fight for what you believe.

"Vertigo," "Middle Of The Night" and "Strangers When We Meet" showed her ability to project very real and deep feelings. Improvement was taking shape in spite of the fact that film critics have had great sport in panning some of her films. But — good or bad, regardless of the film, the movie-going public adored her. With the passage of years, Kim is able to

laugh about her early criticism. Unlike many other performers, she does not mind some of her early films being seen because the progression of improvement in her later work is evident.

Adept at comedy in "The Notorious Landlady" and drama in "Of Human Bondage," her lusty sex appeal reached its peak in Billy Wilder's "Kiss Me, Stupid." She gave a surprisingly erotic interpretation of a loose-moraled heroine.

In "The Armorous Adventures of Moll Flanders" her acting was again charged with sex appeal. It not only got to the audiences but also to her co-star, British actor, Richard Johnson. She married him on March 15, 1965, on a snow-covered slope near Aspen, Colorado. A year later, the marriage ended in divorce but they have remained good friends.

The lady's present life is quite simple and she is not confined to Hollywood on a full-time basis. Before her two current films, her last screen roles were in "The Legend of Lylah Clare" and "The Great Bank Robbery."

"I appreciate nature in the raw and do not like things after they have been molded and shaped," she said and added, "I want to be completely free and not have to live up to the image people expect." The early period of trying to do this has given her a personal freedom she requires and values — to paint, sculpt, write and care for her animals.

Novak paintings and poetry are reported to be amazingly good. She finds painting a soothing antidote to the stresses of life and has had offers to exhibit her works. Interest has been expressed in printing some of her writings but she has always been reluctant to release them because they are personal and intimate. If she does permit them to be printed she would "hate to think of them being judged as something written by a movie star." She would never be sure whether she had really succeeded or not. And so, for the time being, they are personal.

Kim Novak is a very private lady who has survived and somehow managed to remain a beautiful human being. That takes someone very special. ***

Bing Crosby has remained a favorite of mine from the first day I met him -- although up until that moment I had prepared myself to dislike the man who made crooning famous.

It was my privilege to be the publicist on the first feature movie in which he had a leading role, "The Big Broadcast." And to co-create myths about how he got his nickname and why he sang with that tantalizing resonance.

It was not hard to resent a voice on the radio that did to dames what Rudy Vallee's vocal chords did earlier and Sinatra was to do later. Who enjoys having a female you're trying to charm turn you off and sigh like a hungry calf with glazed eyes while an unseen troubador mumbles "When the boo-boo-blues of the night, meets the gold of the day"?

Bob Hope told me once that in his opinion Der Bingle was the greatest singer of popular tunes who ever lived. I believed it, but that was long after the first Crosby followers at the turn of the Thirties.

I was not opposed to heeding laments, before I ever met Bing, from folks I thought ought to know the facts about how lovely, successful young Fox Studios starlet named Dixie Lee was being lured to throw away a bright career by a no-good, hard-guzzling bounder who was destined to be a loser -- this same Bing Crosby.

I was a Paramount, but I heard all about the sweetness and future stardom of this young singer. She had come to Hollywood after quick singing success through winning a contest at the age of seventeen. She was judged the girl who sang most like Ruth Etting, a big songstress of that era.

I first heard the cry of dismay from Jackie Cooper's mother, who was a personal friend of Dixie's. Jackie was doing "Skippy", which I handled, and Dixie was his idol. So his mother whispered to me what a shock Jackie would get if Dixie married "that guy." Years later, Sue Carol (Mrs. Alan Ladd), who had been a starlet with



SONGSTER Bing Crosby was one of radio's biggest stars when he came to Hollywood to head the cast of Paramount's story of radioland, "The Big Broadcast," with a cast of radio and screen personalities.

Dixie at Fox, told me that the marriage was greeted as Doomsday news at the studio. Big executives had warned Dixie that her career would go kerflop if she made that mistake.

Actually, the future Mrs. Crosby would have left show business no

matter whom she married; it happened to be Bing she fell in love with. She disliked the spotlight. A couple of years after Bing had become an important star at Paramount, the studio persuaded Dixie to team with a new singing personality named Joe Morrison who had just introduced "The Last Round Up." I handled the picture, a breezy little musical. She was a charming, shy person who seemed glad when the film was finished and she could return to being a wife and mother.

Bing's reputation at the time Dixie met him while he was singing with the Rhythm Boys at the Famous Montemarte was not exactly that of a solid citizen. The papers had reported that, while he was making "King of Jazz", starring Paul Whiteman, at Universal, he had been arrested for a motor accident and booked on an HBD count (Had Been Drinking.) It was prohibition time and hootch a bit

Bing Crosby - He made crooning an art

BY TEET CARLE

off limits so a judge sentenced Bing to 60 days.

Bing served 40 of those days. Although he was in "The King of Jazz," he was not available to sing a big solo number Whiteman had planned for him. The song was given to a young singer named John Boles, who zoomed to fame.

In later years when I worked on movies with Bing, I had moments of great admiration for the guy who had chosen early in stardom to put the cork firmly in the bottle which had given him much fun in his roving musical days. I don't ever remember Bing tipping.

But in the time between the Whiteman musical and "The Big Broadcast" I had been conditioned to believe Bing was a playboy without responsibility. He seemed destined to prove correct all those bad-mouthers who predicted that Dixie would have to support him in his fun-loving way of life. He had been reduced to appearing in some Mack Sennett shorts.

At Paramount, he was cast for a singing bit in a movie I did not handle, "Confessions of a Co-Ed." A stab was made to capitalize on his name in a scene at a college dance when Phillips Holmes, the hero, fox-trotted past the band stand and called out to the soloist, "Hi, Bing." That was the total of Crosby's role.

Came 1932, and preparations to make a timely exploitation movie, "The Big Broadcast." Radio was big and full of popular personalities. Someone evolved an idea to get a bundle of that talent in one movie. A story was written to present a sad sack who owned a small radio station who was in deep trouble. That would be Stuart Erwin. The girl would be Leila Hyams. This guy in trouble had a friend, a singer, who cooked up a scheme for one big broadcast that would wipe out Erwin's financial woes.

Paramount signed George Burns and Gracie Allen and sent them to Hollywood to get their comedy written in throughout the plot. What a lucky move that was. Burns and Allen became legendary and starred in many films for Paramount.

The company signed Kate Smith, the Mills Brothers, Cab Calloway, Guy Lombardo's Royal Canadians and Arthur Tracy, *The Street Singer*. Their specialties all were filmed in New York and I saw none of those stars in person.

By this time, Crosby had his own radio show, thirty minutes of crooning to love-sick gals. And he was headlining at the New York Paramount movie palace. Not exactly super-stardom. So all of us in Hollywood were jolted when Crosby



TEET CARLE This photograph was made in the mid-Fifties and shows Teet Carle, author of this article, looking on (center) as Jerome Pickman, Paramount's national pub-ad director, shows Bing Crosby some theatre figures on Crosby's biggest money-maker, "Going My Way." Carle was studio publicity director for a decade starting in 1952, but had been unit publicist on Bing's first feature-movie leading role in "The Big Broadcast."

was pacted to play that hero role. I remember folks saying, "The bosses must be nuts. Giving that part to a washed-up yodeler and passing up sure-fire future greats like Lanny Ross and Donald Novis." By the way, Lanny later was signed by Paramount and Novis did one song in "The Big Broadcast."

When I met Bing for the first time, I tossed away that falsely-motivated resentment. He not only was cooperative, but he seemed confident and lacking in any "first movie" jitters. Most everyone on the lot puzzled as to what had happened to reverse what had seemed a wasted, lost career into a sure bet.

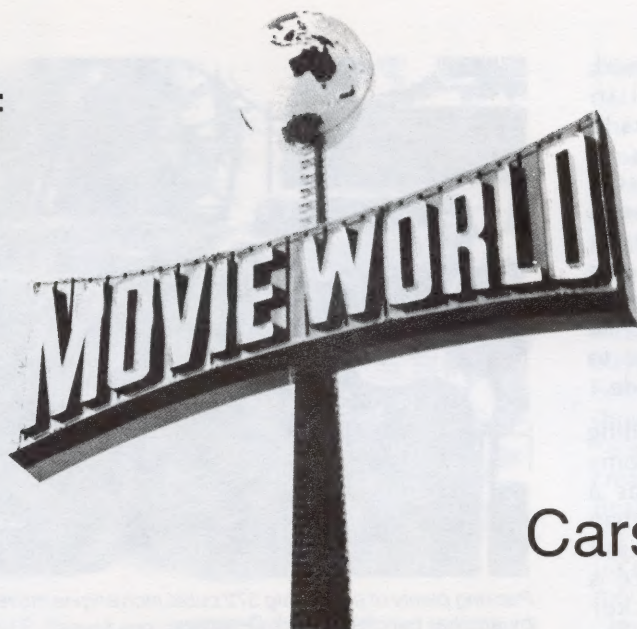
My own answer has to lie in a person named Everett Crosby. He was Bing's oldest brother and had already been working in Los Angeles when

Bing and his college buddies first came to town looking for penny-ante jobs. Just before "The Big Broadcast," Everett became Bing's manager.

Bing himself has said that he was despondent and "ready to give up" when Everett took over. I have to presume that Everett master-minded the deals. He was a fighter, a yeller and a hard bargainer. He came to be known as "the wrong Crosby." But to me, he was a huge helping hand. We both were concerned with making Bing a top personality and thus producing a block-buster in "The Big Broadcast." It was all that.

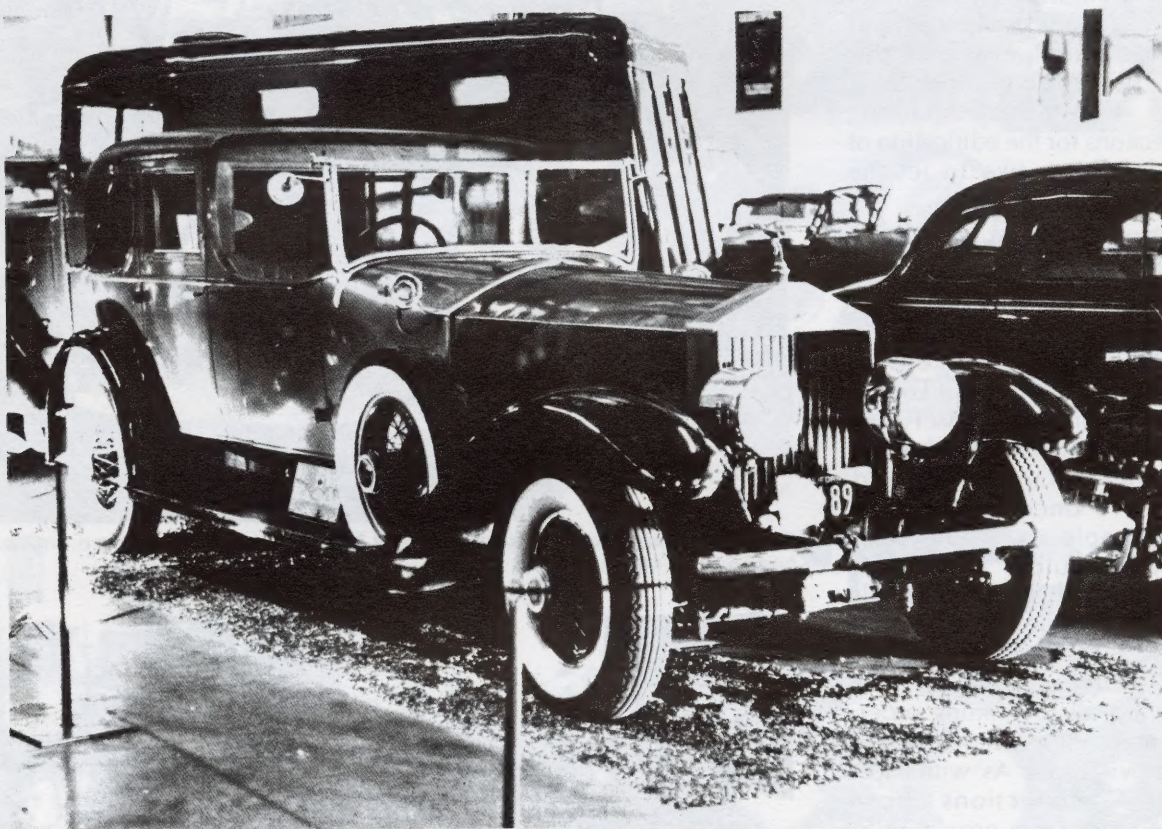
One example of Everett's wheeling-dealing was the teaming of Bing with Marion Davies in "Going Hollywood," an MGM musical. Everett negotiated for a salary of \$2,000 a week (big dough then) instead of a

Classics of



Cars of Stars

Article adapted by William Snyder from
Movie World booklet by Pat Patterson.
Photos: Richard O. Carlson.



Ready to roll to any Hollywood film premier, this Rolls Royce with Brewster town car coachwork was once purchased for silent film star Norma Talmadge by her husband, Joseph Schenk, owner of Loew's studios.

Southern California has, for many years, been one of the major tourist centers of the United States. South and east of Los Angeles lies Orange County, home of Knott's Berry Farm, Disneyland, Lion Country Safari, Japanese Village, Movieland Wax Museum, Tallmantz Antique Aircraft and — for the Classic Car enthusiast

— two automobile collections open to the public and well worth a visit. The two are Movie World Cars of Stars and Briggs Cunningham Automotive Museum.

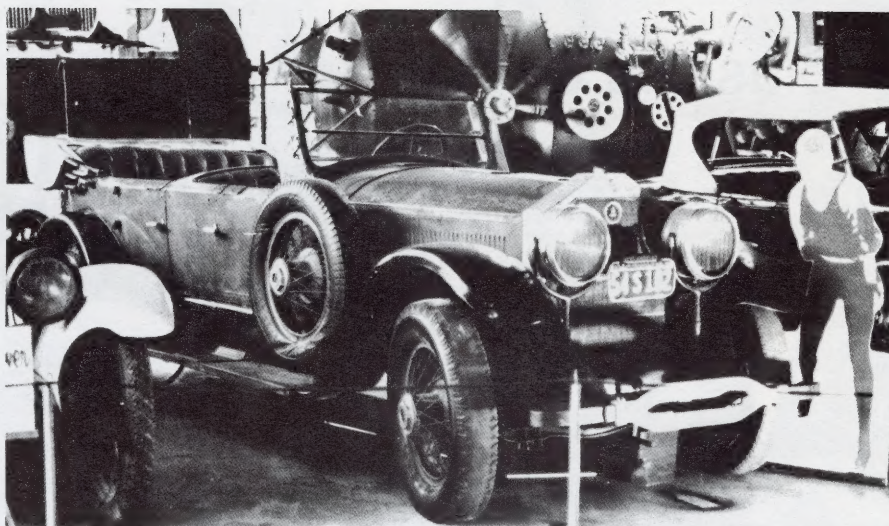
Pictured here are some of the Classics to be found at the Movie World facility in Buena Park.

Movie World had its beginning several years ago when the family of James Brucker started to collect old cars. After they had acquired and restored quite a number of old cars, it was found that there was a demand for them in the motion picture and television industries, and Motion Picture Car Company was formed by

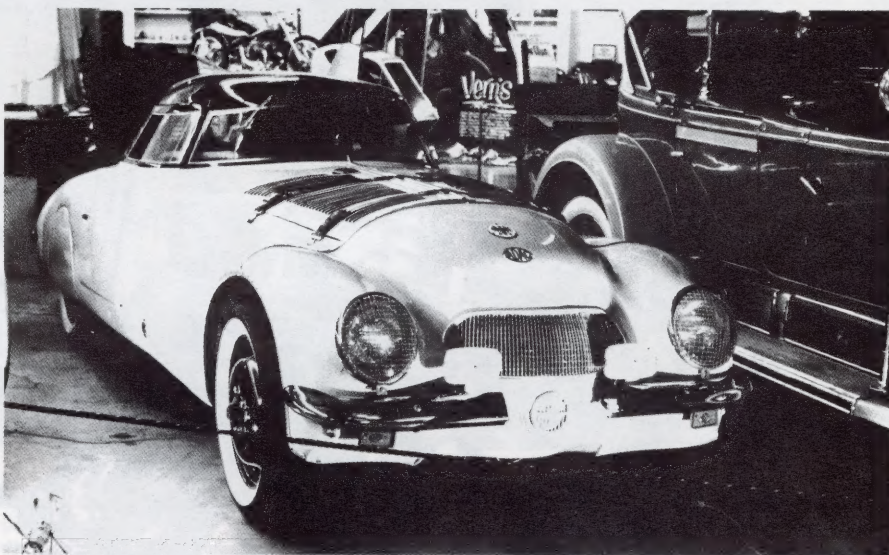
the Bruckers. Based in Hollywood, this company, which is still in operation, rents all kinds of cars to the movie and television studios. As their collection of cars grew into the hundreds, the Bruckers opened a showplace in Oxnard, California. Then, when the collection of cars and related artifacts began to bulge the walls of the limited facility at Oxnard, the decision to move to Buena Park, California, was made.

On ten acres of land a huge building was erected, surrounded by roomy parking lots. The building has a combined floor space of more than fifty thousand square feet, and just about every foot of all that space is well occupied, for the Brucker family's passion for collecting has grown apace. Today they collect everything from army tanks and jet aircraft to old pocket knives and antique fountain pens. But the Bruckers differ from most avid collectors — instead of hoarding their collections for the edification of a select few, they like to let the interested public enjoy them.

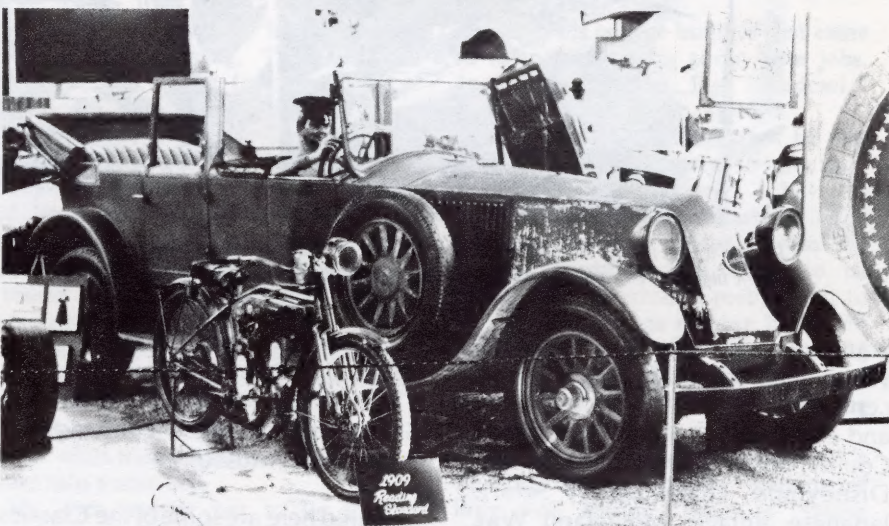
Displayed in Movie World's Cars of Stars you will see automobiles of every size, shape, and age — from a 1907 Model "N" Ford to a custom-built Oldsmobile Toronado. There are rare cars — a 1914 Lozier, a 1911 Havers Six, a 1925 McFarlan that once belonged to Jack Dempsey. Cars of Stars? Many of the old beauties here once belonged to famous people — President Eisenhower's Buick, Al Jolson's Mercedes, Charlie Chaplin's Rolls Royce, Clark Gable's Packard, to name a few. And, oh yes, the Beatles' Bentley (remember them?). The cars displayed are all in running order. They are used, if the need arises, in TV and movie films. As with most "working" collections car conditions range from near mint to actual disaster. Some of their restoration work is done right in their facility, other work is farmed out. You will see some, like the Model A Ford used in the movie "Bonnie and Clyde," displayed in realistic sets, as in the film. Cars especially built for movies are here in abundance, such as the "Hannibal 8" (bad guys) and the Leslie Special (good guys) from the movie "The Great Race," and "Mother" from the TV series "My



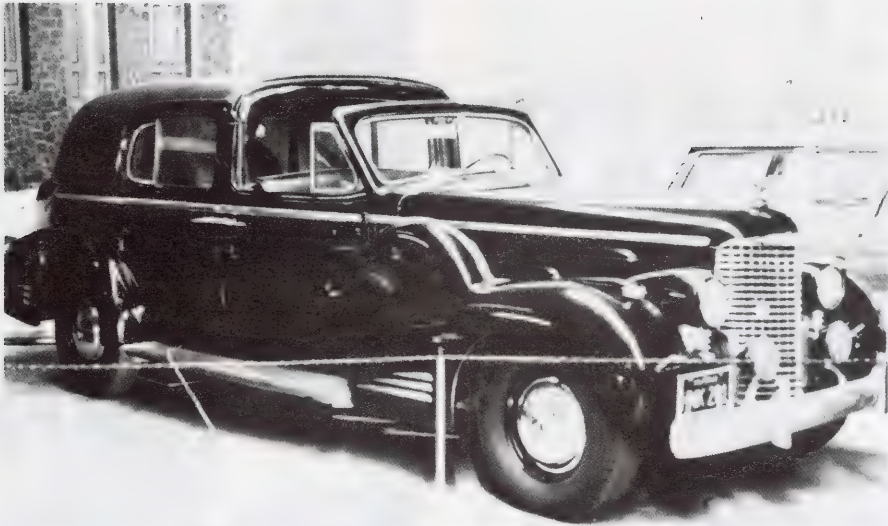
Packing plenty of punch, big 572 cubic inch engine moved the 1925 McFarlan, reputedly owned by another puncher — Jack Dempsey.



Other end of classic scale at museum is 1938 Adler, with 4-cylinder, 1900 c.c. engine. Aluminum body built by Messerschmidt Aircraft.



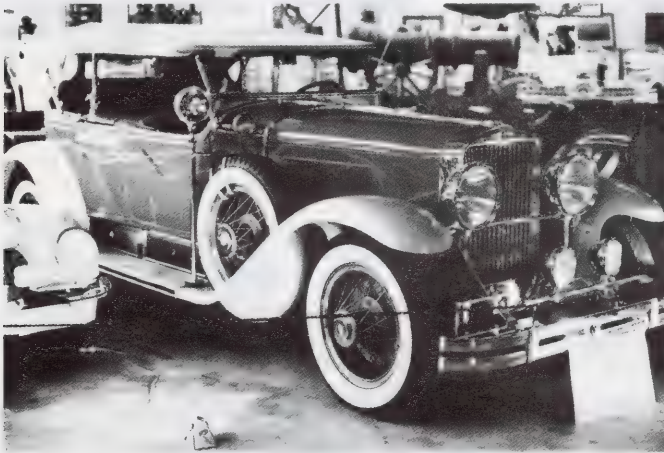
Looking even older, 1925 Renault tops McFarlan with 600 cu. in. engine. Original owner was Marshall Foch, top Allied officer of World War I. Car is 25' 2" long.



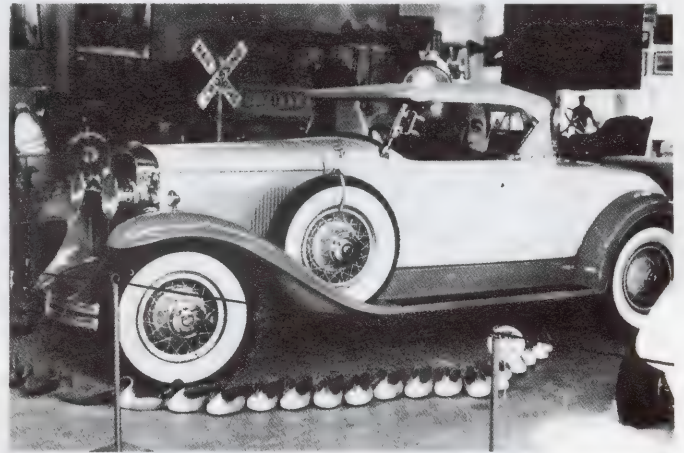
1938 Cadillac V-16 purchased by Darryl F. Zanuck and used by him until 1949. Sold to studios, it has appeared in many films, including "Madame X" with Lana Turner.

Mother the Car" is here when she is not out gadding about in parades. The cars on display tend to vary from week to week. Some are out "working" in front of the camera, or are in use for various civic or business promotions. Cars are sometimes sold to make room for new exhibits, in addition to which Movieworld has a division which buys and sells cars.

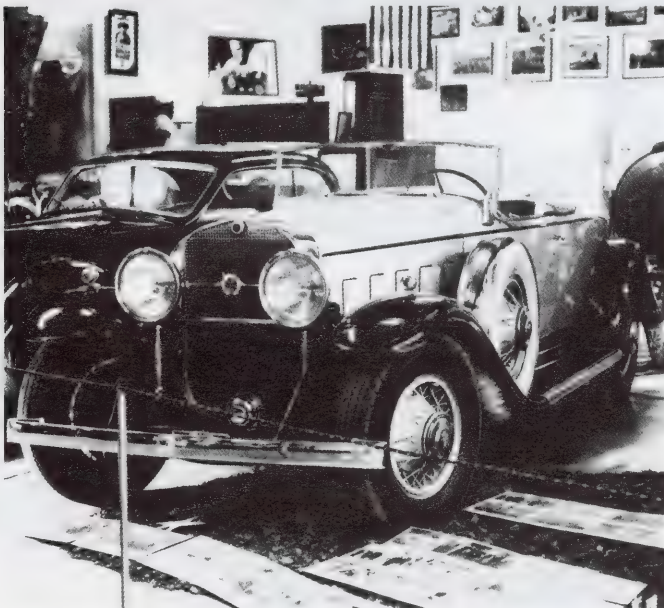
Everyone even vaguely interested in show cars or "hot rods" has heard of "Big Daddy" Ed Roth. Roth's exotic creations are here — the Road Agent, Beatnik Bandit, the Druid Princess — all built several years ago, but incorporating designs and mechanical features that Detroit will "invent" in a few years.



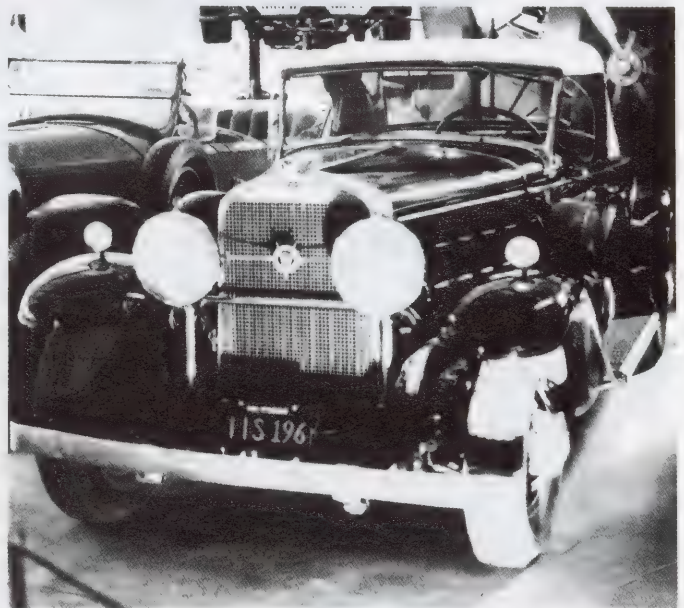
Life Saver car. This 1929 Cadillac malfunctioned, caused original owner George "Bugs" Moran to miss an appointment in a garage on St. Valentine's day in 1930.



Trim 1930 La Salle roadster, with larger-than-life Errol Flynn peering at row of inexplicable ducks.



1931 Cadillac V-12 roadster, co-star of "Harlow", film with Carol Baker.



"Cars of Stars" has an abundance of Classic Cadillacs. This 1931 V-8 roadster has been used in various TV series.

Foreign cars are no aliens at Movie World. There are diminutive Austins and classic Rolls Royces, Mercedes and Renaults. A well restored Maybach-Zeppelin convertible sedan must rate as one of the rarest Classics around.

Interspersed with the cars are models and miniatures and objects d'art, most of which came from the major movie studios. The models range in size from a forty-foot ship model of the battleship U.S.S. California used in the movie "Tora! Tora! Tora!" down to a three-inch figure of actress Fay Wray in a replica of a set used in the 1932 movie "King Kong." They span the era from the early silent pictures to the present. There are models of cars and trucks, trains and planes, ships and submarines, and tractors — all one-of-a-kind, created

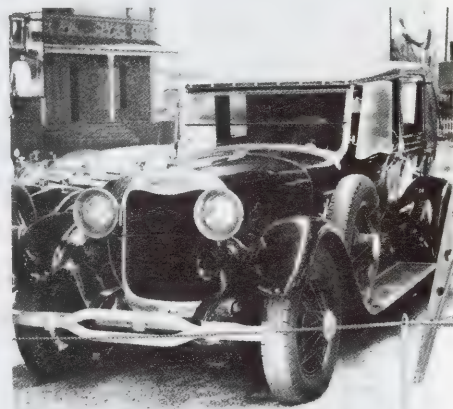
by craftsmen of bygone days to produce screen magic. Also, you can view one of the world's largest collections of Japanese and German swords and daggers and other military paraphernalia, and a fine collection of antique toys. Included in a display of the art of the movie make-up men is a graphic portrayal of the creation of the ape-beings in "Planet of the Apes."

There are dozens and dozens of motorcycles, from a 1908 model belt-driven Harley-Davidson to custom-built "choppers" that roared into life only yesterday. Ever hear of a "Pope Big 4" or a Cyclone, Henderson, Reading Standard, or Sears? They are all here, plus lots of other seldom-seen cycles.

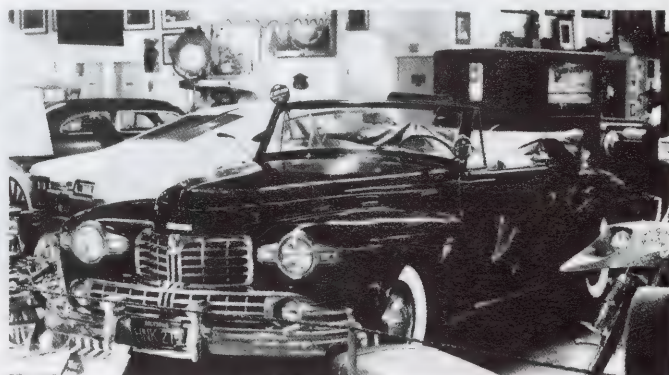
Movie World is open seven days a week, 10 AM to 10 PM. The location

is 6920 Orangethorpe Avenue (at Knott), Buena Park, California. It is about a mile south of Interstate 5, and one block north of the Riverside Freeway (91).

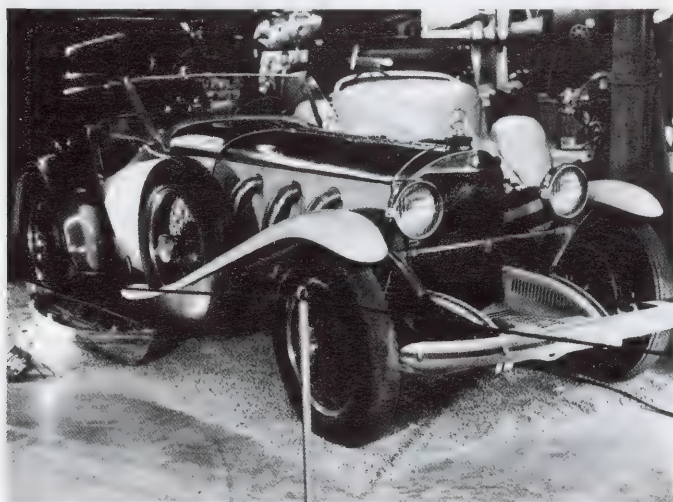
1927 Lincoln town car was owned by a movie studio and employed to carry stars to major film previews.



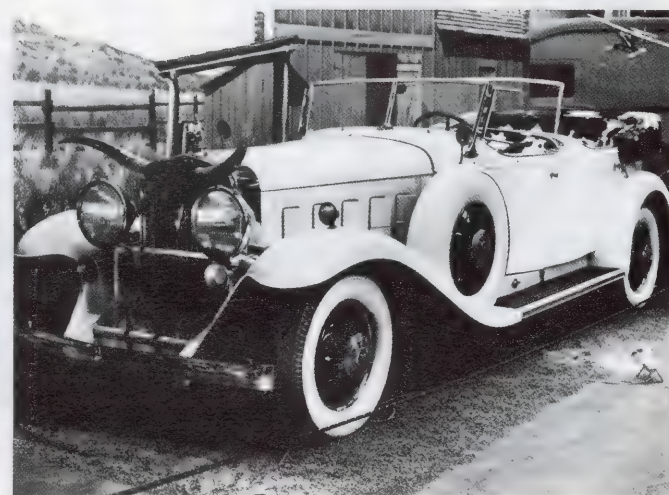
Last of the Classic Cadillacs on display is this V-windshield town car.



If you remember Bette Davis and Joan Crawford in "Baby Jane" you'll remember this '48 Lincoln Continental.



Closer to original is this 1929 SSK Mercedes with Murphy boat-tail body. It was built for eastern railroad magnate Howard Isham.



Ole — 1930 Cadillac V-16 phaeton, originally owned by film star Richard Arlen, was "westernized" for use by Alan Ladd in film, "Carpetbaggers".



FATHER AND SON — John Coleman Burroughs often illustrated his father's works. Here they compare notes on a new book. photo by Hulbert Burroughs

THE TARZAN SAGA



THE MASTER AT WORK — Using a dictaphone, Edgar Rice Burroughs wrote most of his 67 books at his Tarzana headquarters. photo by Hulbert Burroughs

Over 57-years after it all started, Burroughs helped found the City of Tarzana and later was a prime mover in getting the Chamber of Commerce going.

Originally, Burroughs ranch contained 500-acres and was bounded by Ventura and Reseda Blvds., and ran to the hills in the south. As time passed, the internationally known writer subdivided and sold parts of his land and eventually the mansion, moving to better quarters when he did so.

As a struggling Jack-of-all-trades, Burroughs was living hand-to-mouth as a pencil sharpener salesman in Chicago when he wrote his first story, "Tarzan of the Apes," and sold it for \$700. When he came to California, in 1919 Burroughs was wealthy enough to pay \$125,000 for a hilltop ranch in the San Fernando Valley.



FIRST SIGN — The first sign reading Tarzana was this gate marker put up by Edgar Rice Burroughs about 1920. Hulbert Burroughs, son of the author, Ron Priestley, of the Tarzana Chamber of Commerce, and Edgar A. Brekke, chamber president, nail the vintage marker on a tree at the ERB offices.

In short order, the author coined a name for his property, Tarzana, in honor of the source of his new wealth. The word stuck and has been part of the Valley scene ever since. On July 9, 1928,

Hulbert Burroughs, an accomplished photographer in his own right, has made many of his personal portraits of his famous father and a few of them have been reproduced here.

Down through the movie ages, there have been almost as many different Tarzans as there have been fans. But over the years, the fans have grown by leaps and bounds even though no new Tarzan has appeared swinging on neither the tube nor the movie screen.

For all the fans, however, there is a treat at the Tarzana branch of Bank of America located at 18337 Ventura Boulevard Tarzana, California. They have a priceless collection of memorabilia hanging on their walls and invite all those who are interested to stop by and view the photos and manuscripts.



FIRST MOVIE APE MAN — Elmo Lincoln was the movie's first Tarzan. The actor is shown in his studio dressing room with the famed author in 1918.



MOST FAMOUS TARZAN — Johnny Weissmuller was the screen's best known Tarzan. He is shown with Jane, Maureen O'Sullivan.

Tarzan's Family Tree

Buster Crabbe as he appeared in an early 1930's Tarzan epic. He is with Edgar Rice Burroughs.



MODERN TARZAN — Gordon Scott appeared in the 1955 version "Tarzan's Hidden Jungle" five years after the death of Edgar Rice Burroughs.



LEE GRAHAM - MAN ABOUT TOWN

He has led an exciting life ever since he was caught in the San Francisco earthquake when he was six. He has over 75 films to his credit ranging from the brutal "I Am A Fugitive From a Chain Gang" to the lavish "Quo Vadis." Mervyn LeRoy's life and career are recorded in his autobiography, "Take One," as told to Dick Kleiner.

LeRoy's popularity was seen at the cocktailery given by Muriel and Burt Slatkin (wonderful hosts) at the Beverly Hills Hotel. Guests were as varied as LeRoy's pictures. Among them was Colleen Moore whom Mervyn knew when she was making \$30,000 a week. She was instrumental in getting him a chance to direct.

In addition to Colleen, who starred in one of LeRoy's first hits, "Oh, Kay," many others he directed were there, including Irene Dunne ("Sweet Adeline"), Ricardo Montalban ("Latin Lovers"), Karl Malden ("Gypsy"), Mike Frankovich (an athlete at UCLA when he worked as an extra in "Elmer the Great"), Rosalind Russell ("Majority of One" and "Gypsy"), and Greer Garson ("Blossoms In the Dust", "Random Harvest," "Madame Curie," "Strange Lady In Town").

The last place in the world a newspaperman might expect to pick up an exclusive about any Burton, except the one married to Liz, would be Oroville. Nevertheless, that is where I learned Sean Connery will star as "Sir Richard Burton-Erotic Traveler" to start filming this winter. Terence Young, lensing "The Klansman" with the other Richard Burton, will be directing Connery.

A planeload of press arrived at Oroville, location site of "The Klansman," to be met with rampant rumors about the Burtons.

Ms. Taylor, as the world knows by now, left on Thursday before she was to be one of the honored guests at Oroville's Monday Club on Friday.

The trip ended on a happy note with the dinner honoring the Lee Marvins and one Burton being a lavish banquet, Southern style ("The Klansman" is set in the South). Y'all would be bound to get hungry with these vittles: suckling pig, roast lamb, mustard greens, hominy, scalloped corn, black eyed peas, corn bread, and



1. Greer Garson, a LeRoy favorite, joined our Man About Town and Chanin Hale at wingding for famed director turned author. (Photo by Frank Edwards) 2. At "The Klansman" party in Oroville, cast member Luciana Paluzzi is flanked by Richard Burton and Lee Marvin. 3. Exclusive photo of Cher Bono toasting her new love, David Geffen, at wild opening of "The Rocky Horror Show." 4. Edward Albert, with Kate Jackson, joined his mother, Margo (back to camera) and father, Eddie Albert at post-performance "Hamlet" soiree.

Left:

Rosalind Russell and Claudette Colbert reminisced about the Hollywood of yesteryear following the later's Shubert opening in "A Community Of Two." (Photo by Yani Begakis, Roy Cummings Inc.)



Right:

At party marking publication of autobiography "Take One," Mervyn LeRoy chats with Cary Grant and hostess Muriel Slatkin. (Photo by Peter Borsari)

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pecan pie, all served with imported champagne ... from Southern France, no doubt.

Following in the footsteps of Booth, Barrymore, Gielgud, Olivier, Bernhardt, and more recently, Richard Chamberlain, came Stacy Keach as "Hamlet", the Center Theatre Group's opening show of the new season.

32-year-old Keach is a brilliant classic actor in the tradition of his predecessors.

Unrecognized by first-nighters at the Mark Taper Forum was Carrie Snodgrass, with her live-in boy friend, Neil Young. Ms. Snodgrass, sans make-up and with hair uncombed, was wearing a wrinkled green plaid shirt, faded blue jeans, and lumberjack boots.

Opening night of the romantic comedy, "A Community of Two," at the Shubert, Jack Benny told me, "I've known her a million years and she looks better now than she did then." He was referring to Claudette Colbert. At 67, she's exactly like the film star of the thirties with the heart-shaped face, contagious laugh, refined sex-appeal, short brown hair and bangs. Her legs are just as good as they were 40 years ago when she pulled up her skirt in that hitchhiking scene in "It Happened One Night."

However the skillful comedienne didn't just "happen one night." She had a long climb before she could tell Hollywood to photograph only the right side of her face. Today she can turn the other cheek, and speak with her tongue in it ... as she did to a recent interviewer. When asked "What keeps you looking and feeling so young?" ("Not worrying about looking and feeling young"); "Do you exercise?" ("My dog walks me twice a day"); "Do you use alcohol?" ("Only in my drinks").

If he had invited only the girls he's dated, it would be a big party, but Henry Berger's bash for Earl Wilson was much more than that. Earl's new book, "Show Business Laid Bare," has just been published and, since New York's Boswell of the Boites was making a rare visit here, that called for a celebration. Naturally, Earl was with his "B. W." (for Beautiful Wife) of 38 years, and naturally there were beauties everywhere.

"The Rocky Horror Show" proves the Sunset Strip hasn't seen anything yet. London's Tim Curry plays a "transvestite, transsexual from Transylvania." Blond, long haired Kim Milford in the title role looks like Elizabeth Scott in jockey shorts. As you may have gathered, this hilariously outrageous camp of camps is a little far out.

Opening night at the Roxy, the glitter freaks mingled with celebrities like John Lennon, with May Pang; Sally Kellerman, Bianca and Mick Jagger, Angelica Huston and Jack Nicholson, and Cher Bono with David Geffen.

"Debbie's home again," Ruta Lee announced at the Sarah Coventry Americana Award party hosted by Rex Wood, Coventry President, at the Bistro. Debbie accepted graciously and with humor ("Marriage to a rich man is expensive").

Debbie was here briefly before going to Vegas where she opened April 9 for a month at the Desert Inn and returns May 28. After that, the hard working charmer does a TV special, then back with "Irene" in San Francisco and L.A. opening at the Shubert Oct. 31. In 1975 comes the film version of "Irene," which Gene Kelly will direct. Don't expect Debbie and Gower Champion, who directed Broadway's "Irene," to work together again.

Debbie did not stay at the Beverly Hills home where she lived when she was Mrs. Harry Karl (that house is for sale). She lived out of a suit case at Agnes Moorehead's nearby villa. Agnes was back again at Mayo Clinic. That gallant lady has had a long seige of illness and everyone who knows her is saying a prayer for her recovery.

Before leaving for the National Company of "Seesaw," Lucie Arnaz gave a big party for Bette Midler. Bette may be the "last of the tacky ladies," but Lucie's party in her "Gingerbread House" was anything but tacky. Some of her guests wore high heels and carried bags (these were the boys). The girls were in jeans. Allan Carr got the most attention in his velvet burgundy caftan with gold necklace, mink coat ... and tennis shoes.

Talent galore included Cass Elliot, Peter Lawford, Ruth Buzzi, Lily Tomlin, Joan Rivers, the Carpenters, and Harriet Lee who prepared Lucie for "Seesaw" (the divine honoree, Miss M. Introduced Harriet as "Vocal Coach Extraordinaire").



Hostess Gloria DeHaven, host Henry Berger, Alexis Smith, Craig Stevens, Bullets Durgom, and Earl Wilson, honored on publication of his new book, "Show Business Laid Bare." (Photo by Peter Borsari)

ON SCREEN

■ **THE GREAT GATSBY**—David Merrick's much-publicized film of F. Scott Fitzgerald's classic about the Twenties idle rich is lovely to look at and . . . well, that's about all, folks. Much of the period flavor is captured in opulent sets by John Box and costumes by Theoni Aldredge. But with Francis Ford Coppola's screenplay and Jack Clayton's direction, what isn't captured is what the film needs most: the mystery and style of the novel itself. Coppola has copied Fitzgerald rather than translate him; Clayton tries your patience with glaring symbolisms and trite techniques.

As fine an actor as Robert Redford is, *Gatsby* he isn't. This role has got to be a low point in Redford's rather distinguished record. Mia Farrow as Daisy fares a bit better, although she doesn't quite come across either. In one stunning (and therefore typically brief) bathtub scene, Miss Farrow just about gives us Daisy's devil-may-care strength and glow. All her other scenes are downhill.

And speaking of downhill, there's Bruce Dern's painfully overdone performance. He's even less aptly cast than Redford. Dern insists on sustaining his snarling characterization from "The Cowboys," and that was nearly half a dozen movies ago.

See why "The Great Gatsby" is destined to one of the year's great

bores?

■ **MAME**—In sheer size and spectacle, "Mame" is big and flashy. But considering its origins (from book to play to screen to musical to screen again), "Mame" has a bit of a new interpretation, and she's Lucille Ball. For such a wonderful comedienne, Miss Ball has somehow not portrayed her character for the madcap, wild thing Mame was meant to be. In fact, Lucy is rather tired, stern and serious throughout, low-keying what should be one big extravagant party. But don't put the blame on Mame, boys: it's Lucy.

She tries, though. Hard. And it's difficult not to enjoy Lucy. You sorta overlook the fact that she's performing like it's for TV and get used to her not being able to sing much. But then you remember it's supposed to be a musical.

Beatrice Arthur has some good moments as Mame's "bosom buddy"; Robert Preston is in the movie too short a time as the ill-fated Beauregard.

"Mame" dazzles with Teadora van Runkle's costumes. The mediocre music score comes off lush and loud, the choreography by Onna White is dull.

■ **THE THREE MUSKETEERS**—It's been a long time since any real justice has been done to the big swashbuckler film, but Richard Lester's huge and ribald version of Alexander Dumas' novel makes the wait

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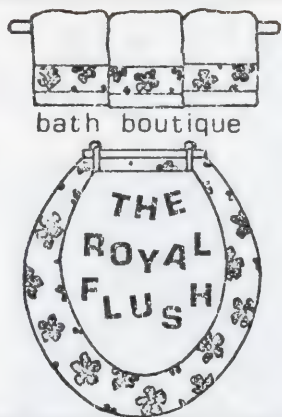
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Jean Stapleton, center, stars with Cesare Danova and Tamara Tomanova in "The Time of the Cuckoo" . . . reviewed in Jack Ong's SCENE.



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worthwhile.

The action is realistic (featuring the best fencing sequences since Cornel Wilde!), the period look is luxurious and glamorous . . . and there's plenty of everything for everyone.

Lester has directed a large cast that features Michael York as the naive and anxious D'Artagnan, Charlton Heston, Oliver Reed, Faye Dunaway and Geraldine Chaplin.

But guess who almost steals the show? None other than Raquel! In a delicious romp of self-parody, Miss Welch appears to have a marvelous time not being able to act, and she does it (or doesn't do it) very well here. Her gift for comedy as the clumsy Constance (it was June Allyson in the old MGM version, remember?) is surprising and refreshing.

Lester's "Three Musketeers" is supported by Michel Legrand's most appropriate music score in a long time. Everything in the hilarious works is geared to entertain, and everything does. "The Three Musketeers" bridges the generation gap!

ON STAGE

■ **THE TIME OF THE CUCKOO**—Jean Stapleton, star of TV's "All in the Family," breezed through Arthur Laurents' comedy about a lonely American spinster who almost makes it through a Summer European tour without any romance whatsoever. Almost, that is, until Venice. Cesare Danova is fine as the romantic interest. "Cuckoo" sparkles most, though, with some fine moments by Charlotte Rae and Jack Manning as a pair of typical tourists; Patrizia Pierangeli as a very independent maid; and young Guillermo San Juan, who is perfectly natural on stage as an enterprising child who works the canals. Veteran designer Harry Horner has created a wonderful setting for this Center Theatre Group production. Continuing through the 11th at the Ahmanson.

■ **THE ROCKY HORROR SHOW**—Next time your out-of-town guests want to see Sunset Strip for themselves, give them a brief drive, then send them to Lou Adler's new freak show: it is perfectly placed! In fact, "The Rocky Horror Show" might not succeed anywhere else in town. It's pretty shallow entertainment, unless you get your kicks at drag shows; the Fifties-styled music isn't too memorable; and the actors, save for Tim Curry, have more enthusiasm than talent. Curry, as a mad transvestite who creates a beautiful boy to keep him company in his remote castle, camps, belts, struts and swishes in the daring role he created in London and brings home to the Strip. The thin plot sends two too-straight teeny-boppers

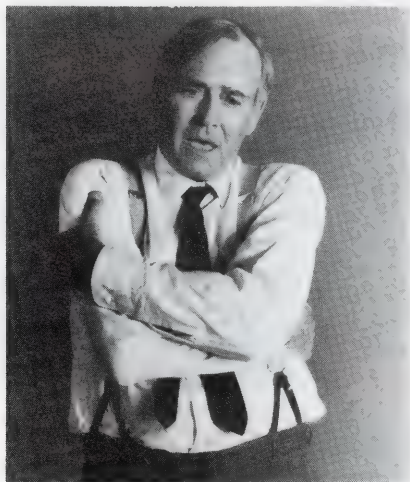
to the castle, where Curry, as Frank N. Furter (!), sets out to show them the way . . . along his musical avenues of sexual variations. All this, remember, is set to shoopee-do-wop-do-wah melodies. Ideal for the Strip! Continuing at the Roxy.

■ **HAMLET**—Set like a brief oasis in a blistered desert, the third act of Gordon Davidson's "Hamlet" opens with Avery Schreiber and Harold Oblong in a wonderfully paced and funny scene as the gravediggers. So if you plan to visit this version of Shakespeare's tragedy, try to stay awake until the third act. Schreiber and Oblong seem to inspire their show's star, Stacy Keach, who until that moment cannot decide whether to play Hamlet as a puzzled young man with nothing to do, an anger-grazed prince who isn't really mad, or a dog. But Keach's bit with the gravediggers is not all bad. The rest of the players stumble on their lines, bump into each other and, in general, obstruct Shakespeare's way. "Hamlet" runs through the 5th at the Mark Taper Forum.

■ **GYPSY**—Angela Lansbury stars in the musical revival based on Gypsy Rose Lee's pre-burlesque years, particularly how she was pushed ahead by a dominating stage mother. Miss Lansbury wowed London in this production. Continuing at the Shubert.

■ **THE MIND WITH THE DIRTY MAN**—Don Knotts plays a solid citizen out against pornography in Jules Tasca's comedy, which was developed and performed in Los Angeles in 1972. Continuing at the Huntington Hartford.

■ **THE KING AND I**—Sally Ann Howes and Ricardo Montalban as Anna and the King of Siam in Civic Light Opera's first offering for this season. Continuing at the Dorothy Chandler Pavilion.



Henry Fonda stars as one of America's most eloquent legal figures in "Clarence Darrow," new play by David Rintels opening May 28 at the Huntington Hartford Theatre for three weeks.

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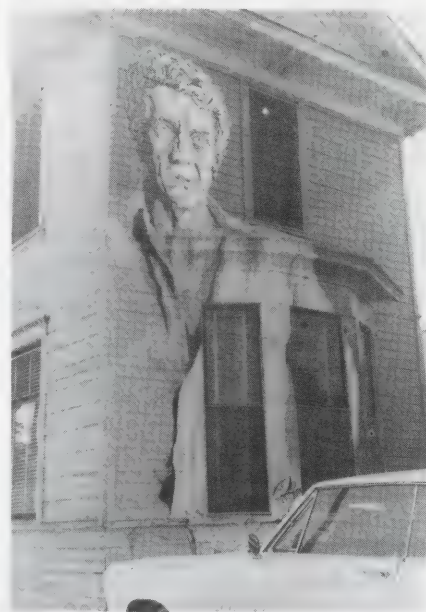
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When Kent Twitchell asked his landlord for special permission to paint a "star" on the side of his rented Los Angeles home, the owner most probably thought he had some other kind of design in mind. Surprise!

The young, Cal State L.A. art student took seven weeks to complete this giant portrait of movie "star" Steve McQueen. "I've always been a film fan," said Twitchell, "and I believe there's a certain magic about the people in the movies because they're projected bigger than life. My idea in painting the picture on the building was to share the same magic the movie screen does."

Situated on the busy 1100 block of Union Street, the unusual artwork continues to stop a lot of curious traffic. It's the "star" of the block!



DRAMATIC MOMENT - Actress Pat Morrow, a dinner guest at Milan's Yugoslavian & Continental restaurant in North Hollywood, eagerly samples some kitchen magic as Chef/owner Milan Pavlovic looks on.



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GENI CHARLESWORTH'S VACATION TIPS

With a shortage of gas still looming over us, sky-high prices for almost everything, and inflation spread all over the world, many people are looking homeward for vacations this year instead of going away.

I would say San Fernando Valley and some interesting peripherals could provide both amusement and adventurous dining for families and folk all summer long. A vacation at home might pleasantly surprise a lot of us.

When was the first time, or last that you enjoyed the colorful attractions of Busch Gardens, 16000 Roscoe Blvd., Van Nuys? They're open daily 10 until 6 p.m. with grown folk \$3.50, kids 50 to 11 \$2.50, and tots 4 or under for free!

If continental cuisine is your bag,

and the kids are not along, Michael's Canoga Inn, 21129 Sherman Way, Canoga Park is also nearby and offers very good Belgian entrees, as well as French and American cuisine. Their petite bar is comfortable and relaxed with mixologist, Chuck Smith doing an expert job of making ones favorite cocktail. Open for lunch, Tuesdays through Fridays and dinners every night except Sunday and Monday. A romantic bit of Belgium.

Over in Universal City, the Studios Tour is still a big thing with visitors to "our town" but if you haven't enjoyed the make-believe gig, it's about time to do so this summer-at-home. The Red Sea on Universal's lot parts daily beginning 10 a.m. and the last tour leaves at 3:30 p.m. Adults \$4.25; juniors 12 to 16 \$3.25, kids 5 to 11 \$2.25 and under five free with adult.

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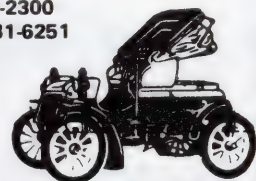
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hotel which is expensive and not that good. We'd suggest a lovely place to relax and dine after the last tour - Paul's Le Petit Montmartre, 3801 Riverside Dr. in Bob Hope's townlette of Toluca Lake. It's five minutes from Universal Studios, and you'll see more movie and television stars there, than you will on the Universal City tour, I promise. Andy Griffith is a regular diner; Raymond Burr is often in for luncheon and many many more.

Prices are modest both at luncheon and for dinners when in addition to a splendid roster of French entree with vegetable and potato du jour, and creme caramel for dessert.

Still nearby, and offering Cantonese specialties and dinners in addition to top entertainment is the China Trader, 4200 Riverside Dr., Toluca Lake. Current attraction is outgoing Johnny Christmas with Sassy Class bowling soon.

China Trader, one of Jack Webb's favorite places, is 23 years on the scene in Toluca Lake. They're open seven days a week (except major holidays) with dinners from 5:30 - entertainment in the plush, tropical Copra room from 9 p.m. Sail away to the China Seas!

For the Francophiles in other parts of the valley, we probably have more French restaurants per capita than does all of Los Angeles - Hollywood and Beverly Hills - one can literally eat their way through all the provinces of France. It's a fascinating gustatory trip!

Yellowfingers French cafe, 15013 Ventura in Sherman Oaks owned and hosted by Andre Ramillon offers marvelous crepes stuffed with everything from cheese, to spinach, eggs and cheese, ham and sausage and many combos thereof including ratatouille, a tremendously popular dish with Yellowfingers customers. Luncheon and dinner plats du jour, too.

Further up the street, there's the delightful Nutshell, 21010 Ventura Blvd., Woodland Hills with the best kind of snacking or plats du jour in both the French and German-style cookery. Cathy Wantig is the pretty hostess and owner and they also have that delicious and famous Berliner Weisse, the yeasty light beer that's carefully poured over a dollop of raspberry syrup in the glass creating a luscious taste with the blend of the two mixtures.

The Nutshell is open for luncheon and dinner 11:30 a.m. until 10 p.m. everyday except Sundays. Glaude Leosyer, the chef.

Why not take a fling down Mexico way via the colorful Casa de Carlos, a delightful place in which to enjoy outstanding Mexican cuisine. They've a friendly, hospitable atmosphere that



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PROUD PAPA Jose Dupre, rear, owner of the elegant Patito's Mexican/South American restaurant in Sepulveda, takes three of his nine children for a tour of the dining room: from left, Ralph, Alex and Jean Dupre. Dinery is open 24 hours a day, seven days a week, with live entertainment from 8 p.m. until 4 a.m.



TEMPURA KING HOSTESS Kyoko Morisawa, left, smiles happily as she ushers a distinguished Encino family, the Robert E. Lee's to their table on thier first visit to the noted Japanese restaurant. With daughter Lucy, right, are playwright Lee ("Auntie Mame" and "Inherit the Wind") and Mrs. Lee (Janet Waldo, star of TV and radio's "Corliss Archer).

accents the positive plus a comfortable bar and lounge. Great combination dinners.

Casa de Carlos is open for luncheon daily, and dinners nightly except Mondays. they've entertainment, too.

For a change of pace, why not visit "the royalty" of Japan via a pleasant evening in Tempura King. Mr. Yoshimi Morisawa is an expert with the batter and deft frying technique used deliciously with seafoods and vegetables and was dubbed Tempura King many years ago by patrons of the place where he originally displayed this art in Little Tokyo. They're on Ventura Blvd., Encino and open for delicious Japanese specialties as well as Yoshimi's famous Tempura every night but Mondays.

A special treat is in store for you "at-home" travelers who want to explore the tempting possibilities of Yugoslavian cuisine. Milan is an outstanding interpreter of this kind of cookery although this talented chef can cook in any language!

Milan's, 10747 Magnolia Blvd. in North Hollywood is now offering

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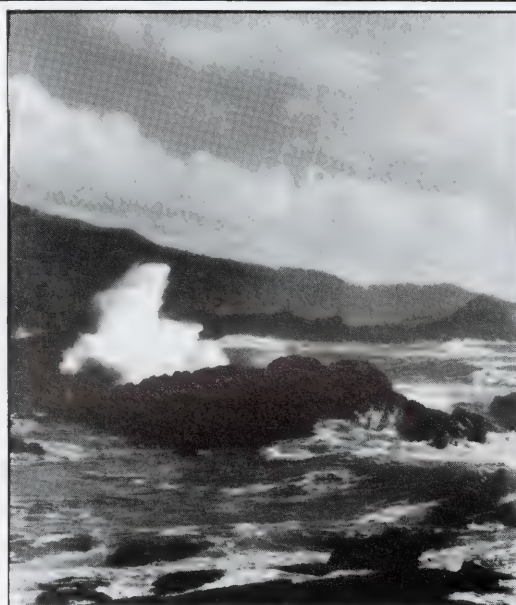
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something most exciting which I, for one, intend to explore as soon as possible. The genial chef is offering a Yugoslavian gourmet dinner every Tuesday by reservation only (769-8670). It's \$10 per person and includes cold appetizers, hot appetizers, soup, salad, choice of a veal or marinated lamb entree, and there's a choice of Milan's own homemade torte, apple strudel, mocca cake, baklava. Turkish coffee for the final clincher.

Take it easy on the snack foods at Busch, save yourself for later with a hearty stick-to-the-ribs family dinner at McGuire's big handsome restaurant, nearby at Roscoe and DeSoto. The barbequed ribs are super but they've much more on the menu. A cocktail bar and lounge, too.

If your're the insomniac globe-trotter-at-home-happy news is here again! Patito's, the twenty-four hours a day, seven days a week dinery is just the place to munch on Mexican goodies and unwind. They're great on jumbo ice cold Margaritas, South of the Border hospitality and have entertainment 8 p.m. to 4 a.m. Either owner Jose Dupre or manager-host Patricio del Valle to greet you.

Like a refreshing breeze on the dining sail-away scene is the Seashell, 19647 Ventura, Tarzana. For those who have enjoyed the finny fare of international waters, the Seashell is a happy dinner or luncheon anchor.

Soft shell crabs now in season conjure up the salt water breezes of Maine; a rich broth crammed with seafoods bouillabaisse by Seashell's Chef and co-owner Christian Desmet is reminiscent of that famous heady fish stew in Marseilles; and many more sea and freshwater denizens on the menu such as sole, salmon, scallops, oysters, mussels, sand dabs, lobster, abalone and trout.

They're open every day except Sundays - all ashore that's going ashore! Reservations 881-1217.

A rare treat - that's neat is the Main Street, a first-rate gourmet international cookware and accessories store, 11326 Ventura Blvd. that now



Suntory, the classic whisky of Japan, is found in many of the Southland's finest restaurants. Shown at Le Cellier, Holiday magazine recommended French restaurant in Santa Monica is co-owner and host, Jacques Don Salat enjoying a Suntory toast with former Miss L. A. Press Club Karen Lindsey.



FRANCINE YORK, who is noted for both her acting and cooking abilities, studies the menu of Milan's Yugoslavian/Continental restaurant in North Hollywood as waitress Liljana Vujic stands ready to relay her order to Chef Milan.

has an adjoining luncheon-dinner house which will make both areas a joy to visit.

Dennis Rhode, the talented Chef, offers a most tempting and unusual daily dish, their Main Street Brioche, the rich buttery french bread treat which Main Street stuffs with Shrimp Ecremar, Chicken Lorraine or Sirloin du Burgundy - for luncheon \$2.95.

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JIM McGUIRE, who has much to be thankful for as the coowner/host of the popular McGuire's restaurant in Canoga Park, heads for the dining room with a beautiful turkey he has just removed from the dinery's electronic oven.



At the Magic Pan - relief manager Gary Lessinger shows the menu to Barbara Simmons, public relations director of the Promenade in Woodland Hills. Open every day and evening, the Magic Pan is next to Bullock's Wilshire - on the north side of the shopping center.

The BEST hamburger in town, bar none, and a magnificent fruit and cheese plate appetizingly presented on a round wooden board with fresh-washed plump sweet grapes and a crisp delicious apple split into segments. Boursin cheese, camembert, gouda and brick cheeses nicely arranged in more than ample portions.

Main Street has a lot to travel to, and on Sundays, Dennis tells us their "theme" Sunday buffets are not only lavish cuisine-wise (they've had St. Patricks, a Western theme, a Mexican theme and others) but strictly for fun! A streaker has already "done" one Sunday morn so we're sure that the brunches must be lively events. For reservations 761-4046.

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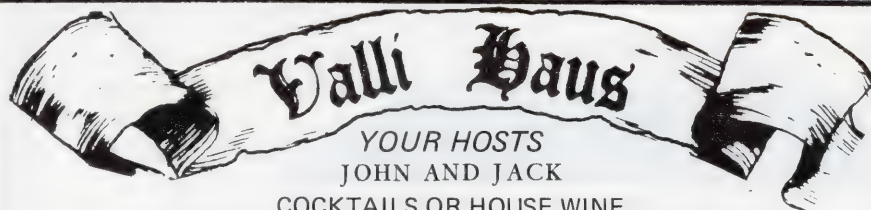
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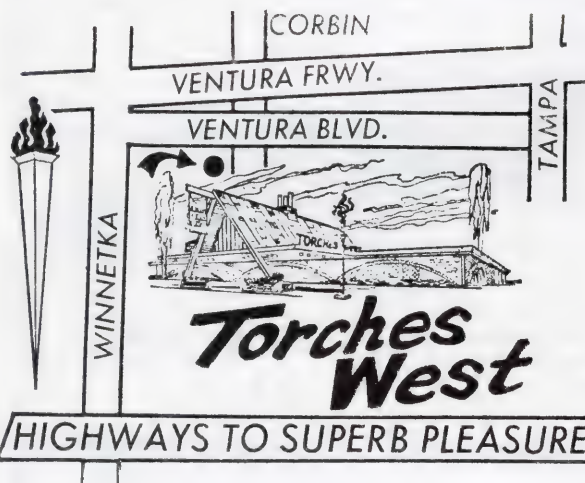
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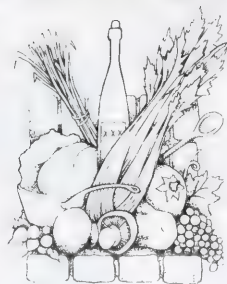
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Chatting with Ney at the Inner Circle Salon (co-hosted by Lolita Savage, Finton Meyler Champion and Anita Reynolds) results in no-nonsense dialogue...peppered with eye-openers like "There is no such thing as high finance...it's all low fraud!"...or..."When I left the acting profession for securities, I really left the world of make-believe and moved into the world of sham!"

Several years ago he became the center of controversy when his book entitled "The Wall Street Jungle" caused no small concern among stock market insiders since it revealed in detail the self-serving manipulations that hang the small investor out to dry. Ney notes: "The public is under a misconception that economics has a bearing on what goes on in the market. Let me assure you that what happens to the economy...what happens to a corporation's earnings, has nothing to do with what happens to the movement of the stock price structure." And "demand does not send the price of stock up; demand for stock by the public sends the price of that stock down." "The reason," Richard Ney continued, "that the public doesn't know the truth about

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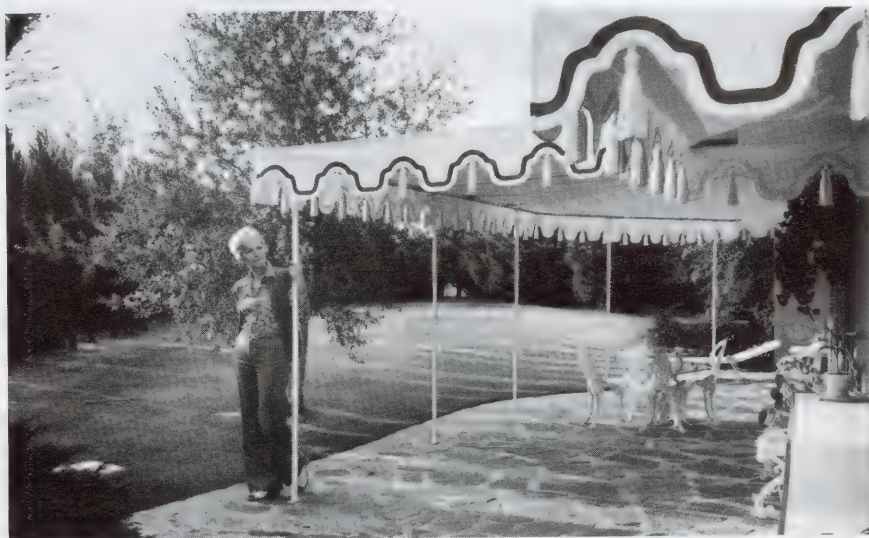
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the market is because there is an incredible alignment between the media and the press. .I am talking particularly about the financial press. .and the stock exchange. Practically everything you read in the newspaper is funneled out to the public from the PR offices of the New York Stock Exchange. So that just when the public should be selling, they are told not to sell; and just when they should be buying, bad news hits the newspapers and the public doesn't come in at the right time."

Take Home Tips: "Convert to cash status. .get out of the market. .be in a liquid position, safely geared for a forthcoming SEVERE drop in stocks later this spring. .THEN repurchase at lower prices." And don't say we didn't warn you!!!

Passing Parade

By Kirk Crivello

MARILYN MAXWELL

1921-1972



Marilyn Maxwell, the dazzling blonde who veered between trouble-making ladies and occasional heroines died March 20, 1972, in her Beverly Hills home of natural causes. The actress-singer rarely got the parts she deserved. Perhaps her best role came early ('48) when she enlivened Rouben Mamoulian's "Summer Holiday" as a scarlet woman.

Born Marvell Maxwell in Clarinda, Iowa on August 3, 1921, she began as a radio singer in Ft. Wayne and later sang with Buddy Rogers and the Ted Weems orchestra. After a brief fling at the Pasadena Playhouse ('41), she

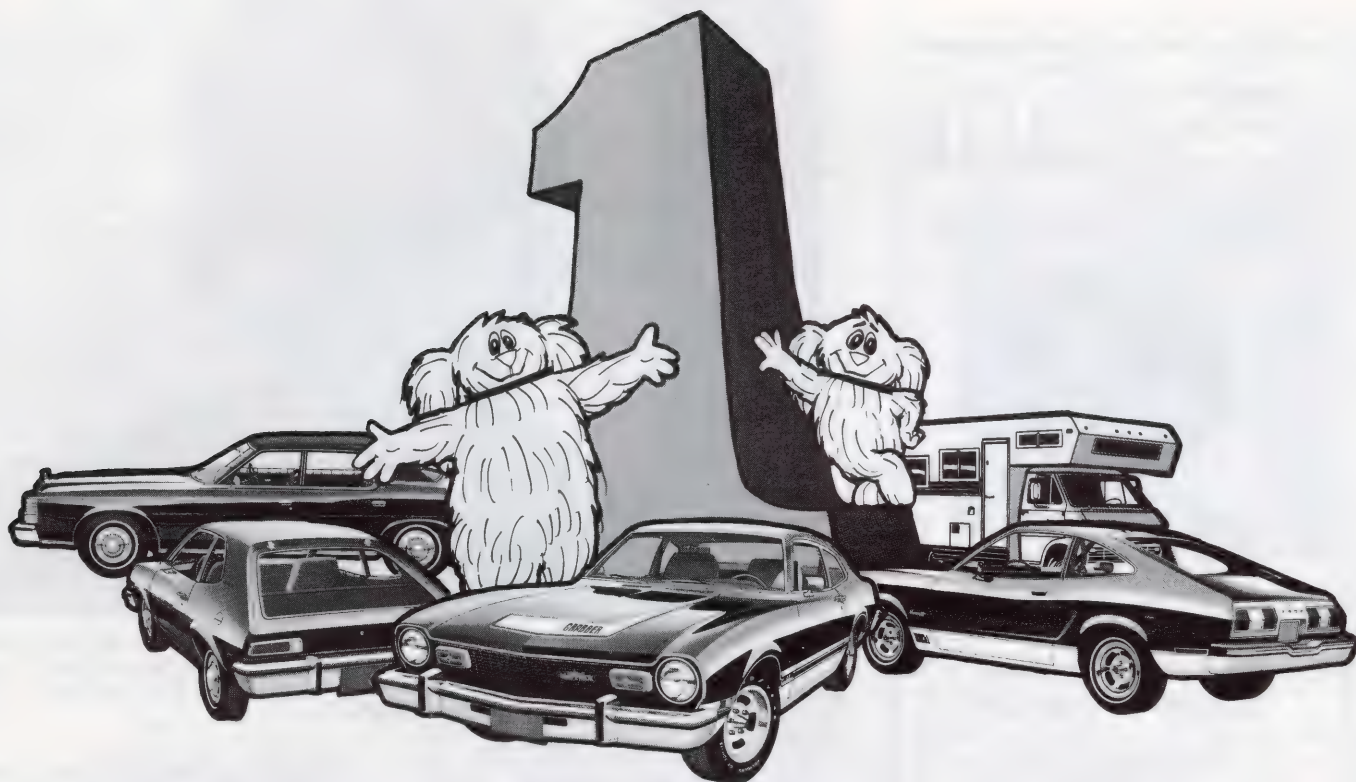
made her singing film debut in a "Soundie" musical short. In April '42, Paramount coach Bill Russell heard her on the Camel Caravan show and had her test. Her hair was dark and she was much heavier. But L. B. Mayer saw Marilyn's test as a key asset on the balance sheet of MGM pictures. She became a successor to the other MGM beauties mainly in being natural and human when the other competitors in the glamour league were increasingly synthetic confections. The union lasted six years and encompassed 15 films — starting with co-star opposite Robert Taylor in "Stand By For Action." Some of the others: "Salute to the Marines," "Three Men in White," "Lost in a Harem," "Between Two Women," High Barbaree." She accompanied Bob Hope on a number of USO tours during World War II and the Korean War and appeared with Hope in "The Lemon Drop Kid," "Off-Limits," and "Critic's Choice." In "Champion," she led Kirk Douglas to his downfall; a glorified bubble dancer called "atomic" in Gable's "Key to the City"; dubious ladies in "Race Street (in a dark wig)," "Outside the Wall," and "New Mexico." In the early days of TV Marilyn played the sexy blonde foil for practically every comic on TV and starred on ABC's short-lived "Bus Stop" series as the roadside proprietess. Recently she starred with Hugh O'Brian in "The Wild Women" and a segment of "O'Hara: U.S. Treasury." Her three marriages to singer John Conte, restaurant owner Andrew McIntyre and producer-writer Jerry Davis ended in divorce. In addition to her son, 15-year-old, Matthew Davis, Miss Maxwell is survived by a brother, Leland.

Bookworm

By Kirk Crivello

† The extraordinary story of Edward G. Robinson, the man and the actor, is told in "The Cinema of Edward G. Robinson," by James Parish and Alvin Marill, including a warm biographical study of Robinson, set against the exciting backdrop of Hollywood in its greatest era. The book provides as complete a record of Robinson's spectacular career as anyone could ask for. All 86 films appear with plot synopses, cast listings, credits and reviews of the films. It also includes an in-depth study of Robinson's life and the amazing drive which started with "The Bright Shawl" (1923).

Turn to Page 33



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PLAYS HIMSELF Bing Crosby in 1933 had the assignment of playing himself, Bing Crosby, as one of the leading characters in Paramount's real life story of radio-land "The Big Broadcast". It was to be Bing's first leading role in a feature picture. However, today, writer Teet Carle isn't sure that Crosby did play himself.

BING CROSBY Continued

lump sum. It took six months to make the film. In order to get Bing, MGM had to make a trade with Paramount, which had Bing under exclusive pact. Paramount got Hollywood's newest "rave", Clark Gable, for a film.

It is amusing that both personalities in the deal were noted for prominent ears. Gable originally was rejected by big producers because of his flappers. When Crosby started "The Big Broadcast", his ears were drawn far back by adhesive and spirits gum. Bing hated the practice, as he fought against heavy make-up. By the way, he did submit to toupees from the start but tried at all times to avoid the "rugs" by wearing hats.

I recall that one of Bing's earlier movies required some re-takes on a sequence. A make-up man unfamiliar with the ear problem let the ears sing wide. Since editors used some original footage and some retakes, Bing's ears gave the effect of slow-motion flapping. He was long gone before the phenomenon was discovered. From that film on Bing's ears were permitted to stay unimpeded.

A less-known physical peculiarity about Bing had not come to my attention until 1933, shortly after his first son, Gary (named after Gary Cooper), was born. Bing came into my office with mail he had picked up. A fan had sent a knitted sweater for the new baby. He asked me, "Isn't blue supposed to be the color for boy babies?"

I assured him he was right. He held up the sweater. "Isn't this pink?" I said, "No, it's blue. Does it look pink to you?" He grinned. "Yeah! I'm color blind."

Everett used to come to my office

to help with publicity ideas. Brother Larry was to join Bing later in charge of public relations. One day, I asked Everett. "How'd Bing get that nickname?" He wasn't sure. I suggested, "Could he have gone around with a wooden pistol as a kid shouting 'Bing! Bing!'?" He said it sounded typical of his kid brother. I wrote the story. It got printed widely.

Amused, Bing said the story was wrong. A boyhood pal in Spokane had hung the name on him because Bing's favorite character in a newspaper comic feature, The Bingville Bugle, was named Bingo.

The explanation for the "boo-boo" singing was easily and logically explained by Everett. Instead of humming or whistling on second choruses, Bing warbled the boo-boo-boo stuff.

That deep-throated, meliferous vocalizing? Everett said Bing once had overworked his vocal chords in an air conditioned room. "His voice changed," he said. "Maybe, in healing, he grew warts on those chords," I offered. Everett grinned. "Yeah and a doctor probably said he could remove them but that might turn him into a falsetto."

It sounded great. Imagine a super-star doomed to keep warts thriving in his throat in order to insure a career. We called the research library. Gladys Percy, the librarian, found that warts growing on inside membrane are called nodules.

"That's a great word," Everett said. "Let's go to press."

That story, too, got printed and reprinted. Sounds correct to this day. Maybe that's because it is a fact. I hope so. †††

BOOKWORM

Continued

Film Fan Monthly Editor, Leonard Maltin's magnificent "The Disney Films" is the fully-illustrated story of Disney and his work — a monumental undertaking which would not have been possible without the full cooperation of the entire Walt Disney Organization. It includes a detailed biography on Walt himself, as well as special sections on his short subjects, his feature films, his TV shows and the features released since his death. His cartoons are, of course, completely treated, from silent to sound, from short ones to full-length extravaganzas. Throughout the book, the text is accompanied by hundreds of original Disney drawings and photographs. This is the kind of book that will settle many arguments among the Disney buffs.

May Mann's "Jayne Mansfield" moans for a more in depth biography of the doomed Fox star. Jayne's life had its share of triumphs and setbacks. She rose from a Texas college student to second only to Monroe as a 1950s' sex symbol. Yet the book fails to touch upon the humanity of those hurts and joys that came along the way. The only poignant moments are found between the lines. The photos were poorly chosen and while much is said about ex-husband Mickey Hargitay, there are no photos of him. Although I thought Ms. Mann's quotes about her sudden tragic death (attributed to Jayne's son) are in poor taste, I understand the tome was grossly edited. If you loved Jayne, you'll wish her life story had received better treatment.

Significant films

A prestigious group of professional film makers, educators and critics, selected by members of the Performing Arts Council of the University of Southern California, have nominated what they consider to be the 50 most significant films in the history of American cinema.

Harry Horner and Gene Allen, film art directors who innovated the idea decided that the first 50 films should be selected which are representative milestones in the art.

Selections were made by filmmakers from virtually every aspect of the film profession and included, among many, composer Miklos Rozsa,

studio head Jack Warner, critic Charles Champlin, historian-educator Arthur Mayer, writer Philip Dunn, Vice President of Todd-A-O Max Youngstin, production executive Robert Blumofe, CFI President Sidney P. Solow, Producer Bill Melendez, studio head Walter M. Mirisch, studio executive Albert A. Dorskind, studio executive Rudi Fehr, critic-educator Arthur Knight, and several USC graduate students majoring in cinema.

Dr. Robert Knutson who heads the USC Library Dept. of Special Collections asked for 50, 53 were finally chosen, because some received the same number of votes so we ranked them in order of votes they received. Among the top ten were: "Citizen Kane," "Gone With The Wind," "The Birth of a Nation," "All Quiet on the Western Front," "The Best Years of Our Lives," "Midnight Cowboy," "Stagecoach," "High Noon," "On the Waterfront," "2001: A Space Odyssey," "The Treasure of Sierra Madre," "The Jazz Singer," "The Informer," West Side Story," "The Grapes of Wrath," "The Gold Rush," "It Happened One Night," "The Big Parade," "Casablanca," "Fantasia."

The Council wants to gather materials on each of the pictures and **make** them available for students of the arts and to the interested public in special exhibitions.

A Heartening Invention

Famous ventriloquist Paul Winchell has a heart! And aside from wooden side-kick Jerry Mahoney, Winchell's no dummy because his heart goes out to others.

A high school dropout with no formal medical training, he has invented, designed, as well as patented an artificial heart which has been used to keep calves alive for up to several weeks.

Winchell — with his graying hair and beard — looks more like the stereotyped scientist than the actor-ventriloquist. Evidently he successfully thinks like one, too, because Dr. Willem Kolff, head of the artificial organs division at the University of Utah College of Medicine, came upon the artificial heart, after which he contacted Winchell.

An interest in medicine gave Winchell the inspiration to invent his artificial heart. The artificial organ conceived by him is based on the fact that all a real heart does is pump.

Continued

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result: a plastic model tied into the circulatory system.

In short, the two entered into an agreement under which the famous

ventriloquist and humanitarian assigned his patent to the University of Utah. In turn, the university gave Winchell access to its laboratories

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Disney blizzard hits Burbank

A freak storm hit Burbank, California, recently when the Disney Studio unleashed a blizzard to equal any Arctic storm on record.

Fortunately it was a controlled, man-made one, created for scenes depicting the departure of a polar expedition to lands unknown in Walt Disney Productions' new epic adventure, "The Island at the Top of the World," currently before the color cameras.

All 32,319 square feet of one of the studio's largest sound stages was covered with a blanket of white. Snow drifts, five to six-feet high, all but covered the igloos that dotted the set. One large building, a trading post, its roof weighed down with a heavy layer of snow and glistening icicles, was barely visible through the raging storm.

A group of Eskimos, dressed in traditional head-to-toe fur garb, made their way through the blinding snow. Some walked while others rode their Husky-drawn sleds. It was a chilling, teeth-chattering sight at first glance.

Then the illusion quickly faded under the glare and heat of the overhead klieg lights.

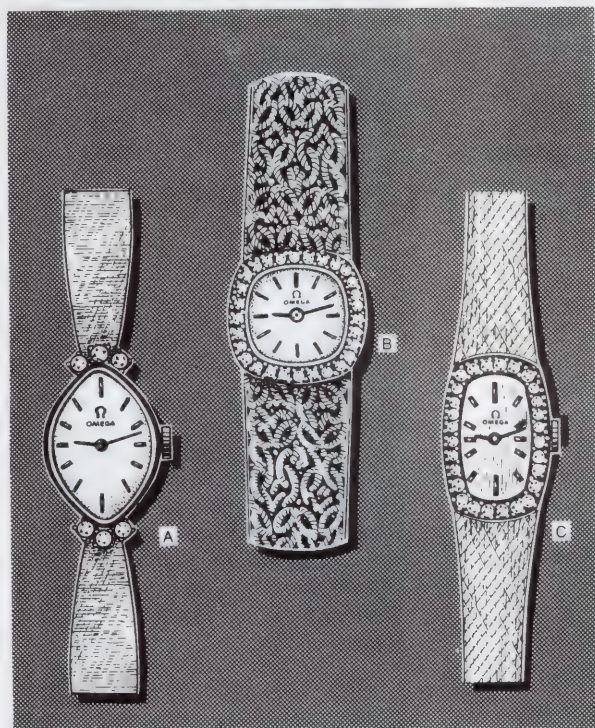
Those Disney magic-makers had done it again. Those same wizards who had attacked Captain Nemo's submarine Nautilus with the most awesome of all giant squids for "20,000 Leagues Under the Sea," flown Mary poppins over the roof-tops of London and brought down Davy Crockett and the Alamo within these same sound stage walls, had created as realistic an Arctic blizzard as is humanly possible.

"It's amazing what you can do with 45 tons of salt, a couple of tons of gypsum, some mica and plastic snow and a couple of good fans," remarked Producer Winston Hibler.

Mitzi Gaynor Signs

Hollywood—Mitzi Gaynor has been signed by Warner Bros., Inc. to a contract calling for her exclusive services in motion pictures, television and records, it was announced by Ted Ashley, chairman of the board of Warner Bros., Inc.

Warner Bros. Records, under the supervision of Smith, is currently developing album concepts for Miss Gaynor.



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THE FANS PAGE

Word From North High Alumni

We were extremely pleased to find the write-up about our school reunion (North High of Minneapolis) in your January issue. It was a tremendous reunion and we know of at least eight or nine hundred of our alumni who live in the Los Angeles - San Francisco

area. Many of them attended.

It was particularly interesting to see another one of our alumni pictured - on page 10 - Marian Nixon! We had lost track of her and then located where she is now just before our reunion. She married Ben Lyon and is now living in England. She was a member of one of our 1920 classes and left school for Hollywood or New York - just before she graduated. Also, the musical "Irene" was written for, and starred, another of our grads - Irene Day! I understand that she passed on shortly before the musical was revived on Broadway recently.

Robert Vaughn is one of our particular favorites and has always been so friendly toward us ... never having forgotten his high school and the people in Minneapolis. We were thrilled to have him announce his engagement to Linda Staab on the stage of the old high school during one of his appearances during the reunion.

Maxene Andrews we will never forget as she made a great impression on all who came in contact with her during our "Sentimental Journey" weekend. She is a real, gentle, warm human being.

North High has produced more than its share of notable people in the past and we are proud of those who have entered the entertainment field. Thank you for printing the article Mr. Laird Forsmark sent to you.

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Very truly yours,
Lorelei Hjermstad, Pres.

I'm speechless
STUDIO Magazine

Have just read the March issue of Studio, and while looking through it I was very pleased to see a photograph of two of my old favorites ... Marion Nixon and Ben Lyon ... needless to say, I was speechless.

The years haven't changed for Maron Nixon, she's just as beautiful and charming as ever. Ben Lyon, just as handsome as ever. Both Marion's and Ben's performances on screen always stood out. I do wish they would make another movie. We "Old time Fans" would love to see them on the screen again. Many thanks to photographer Nate Cutler for capturing them.

Why don't one of you reporters get up a Cinemabilia on Marion and Ben

Lyon.

Here's looking forward to more publicity on our two old favorites Mr. & Mrs. Ben Lyon (Marion Nixon).

Very Sincerely,
Jack W. F. Jensen
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Mr. & Mrs. Tarzan

Include among the things you may never have known until now, the saga of Joan and James Pierce of Apple Valley (Calif.). Jim was the fourth of 15 movie-screen Tarzans, the last from the silent era ... and he married his co-star "Jane," 44 years ago. She was, coincidentally, the real-life Joan Burroughs, daughter of Edgar Rice Burroughs, creator of Tarzan, who cast her as Jane to Jim's Tarzan in the 1932 radio serial which her father narrated. Pierce was, by the way, the only Tarzan ever to be selected by the author for the role.

The silent film, "Tarzan and the Golden Lion," unfortunately released just as most theaters were converting to sound, was a box-office disaster. Which may partly account for the fact that, at least so far as Pierce has been able to find out, every print has disappeared. To make the search even more difficult, the movie itself was filmed in 1927 at a studio then owned by Joseph P. Kennedy, father of JFK, Bobby and Ted. Kennedy Sr., at that time, was president and board chairman of a company called FBO (Film Booking Offices of America), and R-C Pictures (later RCA and then RKO), but legend has it that he was involved in making and distributing movies exclusively for one popular star, Gloria Swanson.

How Tarzan got into that act is another one of those unsolved mysteries of the film industry.

Maximum Contrasts

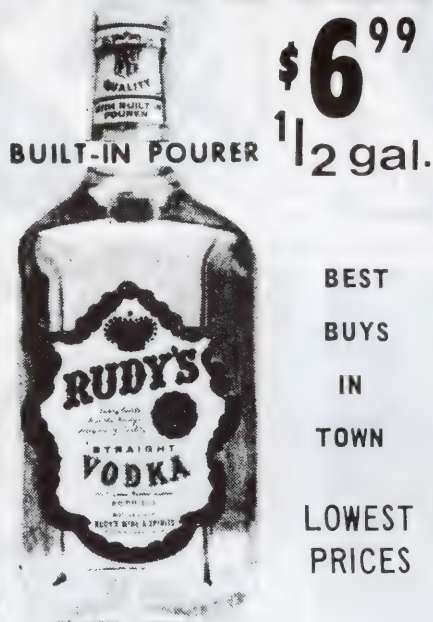
Hollywood—Sydney Pollack, producing and directing "The Yakuza," oriental underworld film for Warner Bros. in Japan, starring Robert Mitchum, is going for maximum contrasts to match the ancient society of sword-wielding Yakuza which exists today in super-modern Japan.

A pollution-laden Tokyo skyline gives way to breathtakingly-beautiful Japanese gardens.

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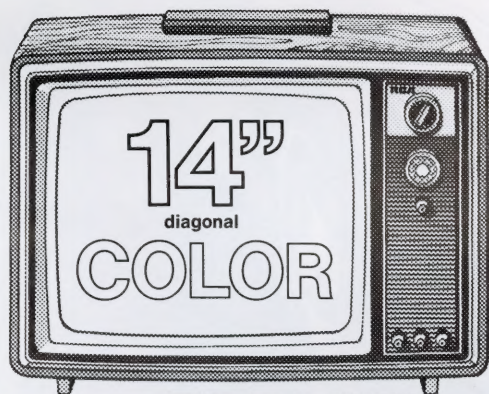
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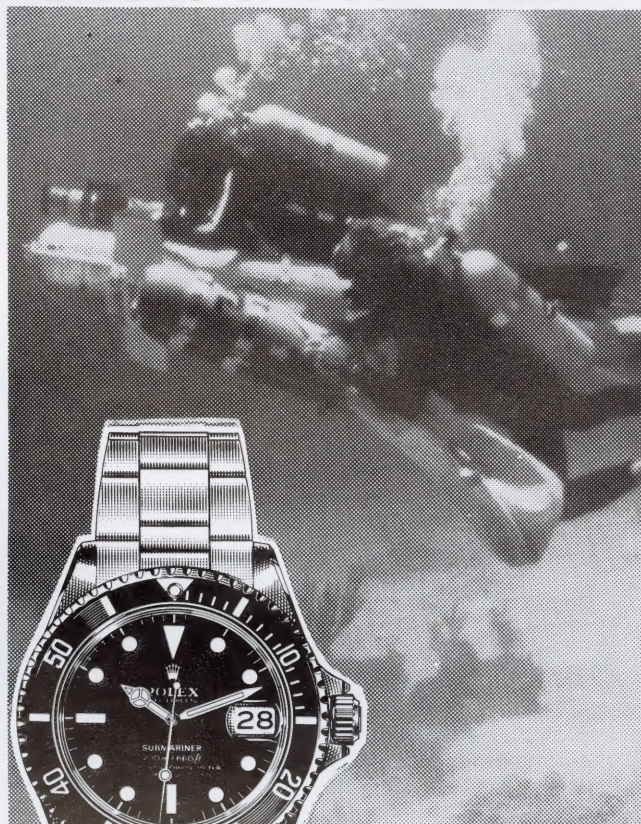
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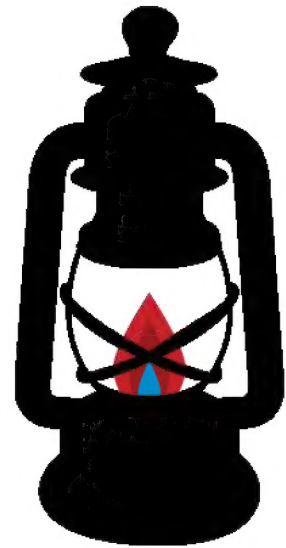
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